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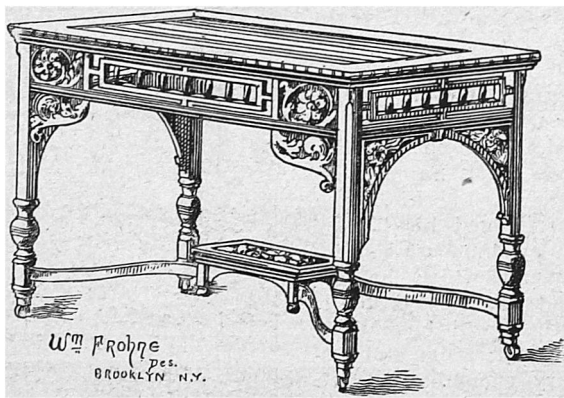
CINCINNATI SCHOOL OF CARVING.

(See opposite page.)

THE sitting-room door on page 51, is an admirable specimen of the fine decoration of which the interior of our homes is susceptible. The door is of black walnut, filled and carefully rubbed down with pumice stone and oil, till it presents a close, smooth surface with but a suggestion of polish. The lower panels and pilasters, which would be subject to handling and possible injury, present surface decoration only; the panels being surface work, proper, the pilasters incised (intaglio) carving. The upper panels, being out of harm's way, are carved two inches in relief, the subject being a branch of the buckeye and fruit. The brackets are three inches, the cornice one inch relief. The top balustraded shelf projects ten inches, and gives an excellent position for the display of pottery. The chamfers of this door, with the exception of the pilasters, are all decorated. The decoration is not overdone, because the broad surfaces, presented by the stiles and rails, are entirely plain. The door shows much elaborate decoration, but these plain surfaces afford the necessary contrast and repose.

CONVENTIONAL PAINTING.

THE conventional ways of representing persons, especially saintly or other famous persons, are endless. Many of them are historically inaccurate; many of them are physically impossible. Not only illuminators of service books and makers of stained glass, but the great masters of painting have represented holy persons with *nimbi* on their heads which are quite inconsistent with the laws of nature. The mediæval artist painted or carved the founder of a church with the church in his hand; it would be a very cold critic who would argue that he was meant to be carrying a model. On many a tomb the parents are seen, with the sons getting smaller in order behind their father, and the daughters getting smaller in order behind their mother; yet in real life the youngest child may have been the tallest of the family. In a well-known print of the installation of a Chancellor at Oxford, the hero of the day is made distinctly bigger than anybody else in the theatre; yet there is no physical law which decrees that the head of the University should always be the largest of its members. By the same instinct the sign-painter draws Charles the Second in the oak, not only larger than either his friends or his enemies, but with the crown royal set on his head. So in the illuminations to Froissart, Pope Clement and Queen Joanna of Naples are both shown on their death-beds with their crowns on their heads, and, according to the usage of the time, with nothing on but their crowns. And those who have the privilege of possessing an un mutilated copy of Stumpff's Chronicle will



DESIGN FOR LIBRARY TABLE.

remember a picture of a Pope decked out in full pontifical array at a yet more unlikely moment. All this is of a piece with the ordinary symbols of saints. Nobody ever believed that St. Peter always carried a key and St. Paul a sword, or that Ignatius commonly walked about accompanied by a lion. All these are simply ways of pointing out who a person is; they are ways purely symbolical and conventional, which regard neither strict historical truth nor strict natural possibility. So to give Gregory the Great a triple crown, though the Popes certainly did not wear a triple crown in his day, is simply the shortest way of saying "This is a Pope." It is just the same as when, in pictures of the Exaltation of the Cross, Heraclius is often shown with an Imperial crown such as Charles the Fifth might have worn, but such as Heraclius certainly did not wear. But all that is meant is to say "This is an Emperor."

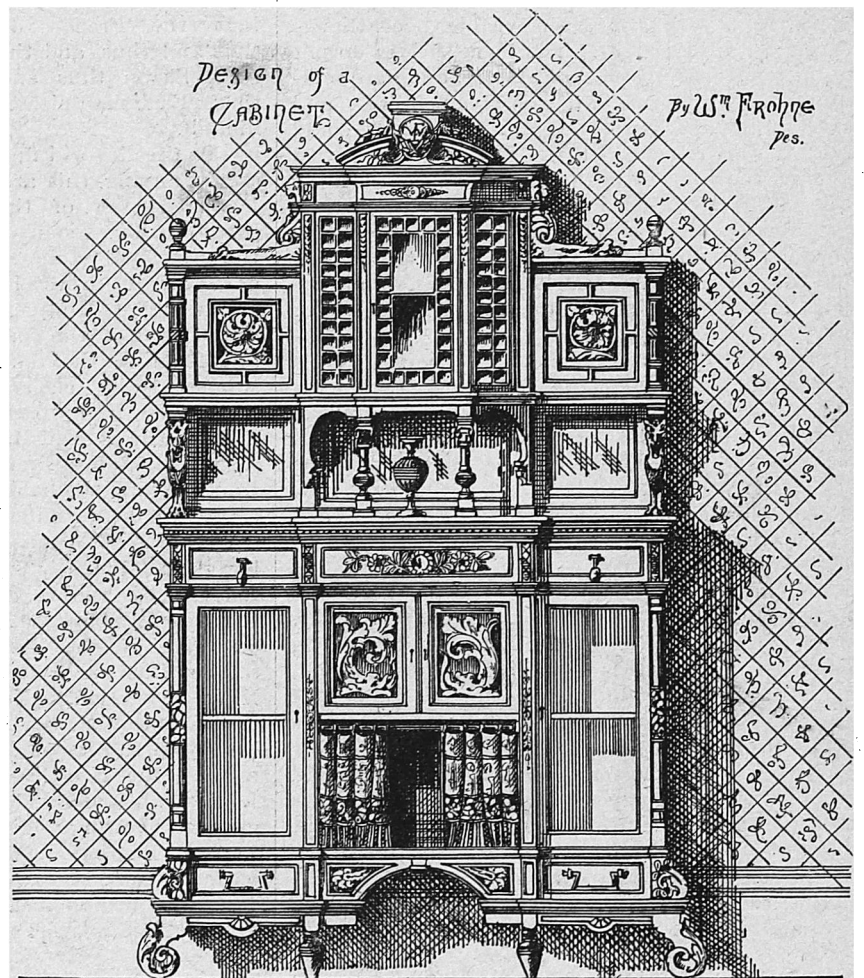
HOME ADORNMENT.

WITH the abundance of material now to be had at reasonable prices, we can soon make a selection and contrive many very pretty and useful articles to place in our homes. And it is wonderful how these seeming nothings brighten up the plainest surroundings, if there is any taste displayed. Many make the mistake of overloading their rooms with fancy articles, and in this way inharmonious things get together that spoil the

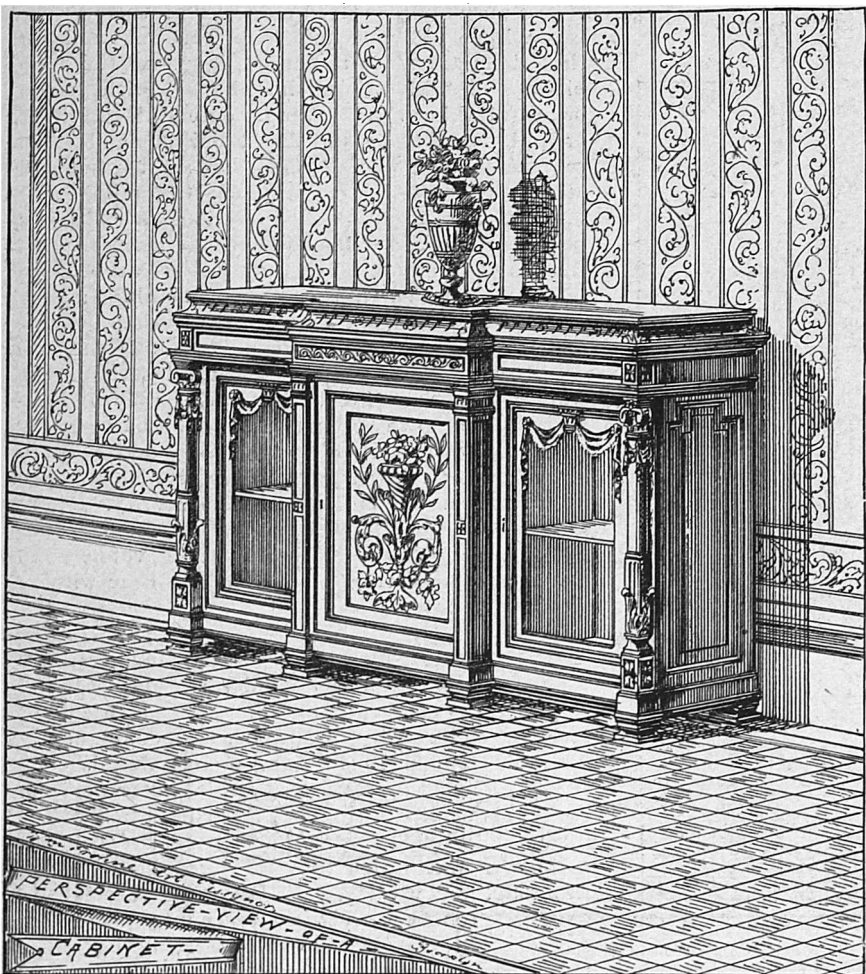
this can be lined with muslin and a sheet of wadding put between, then tacked to the back of the chair and thrown over on the front and it will remain in place. To use up the very smallest scraps of cashmere and silk a soft pillow can be made in this way: For the foundation knitting use black Germanstown wool; set up forty stitches on coarse needles, knit the first row across in plain garter knitting; in the next row after knitting the first stitch place a small strip of cashmere or silk between the stitches and knit again; do this along the whole row; knit the next row plain, and the following one the same as the second. The silk will be all like tufts on one side. When it is finished it can be sheared a little closer and made to look like plush. The centre can be made of all dark and strips of mingled light shades made for a border around the square. —A Dublin Exchange.

SOME NEW PICTURES.

GEORGE W. EDWARDS writes John A. Lowell & Co., from Paris, that he has three water colors well advanced and will soon be completed. One of them represents a mischievous Puck dragging along through the grass a heart, bleeding from thorn wounds given by rose briars. The title is



STANDING CABINET.



DESIGN FOR LOW CABINET.

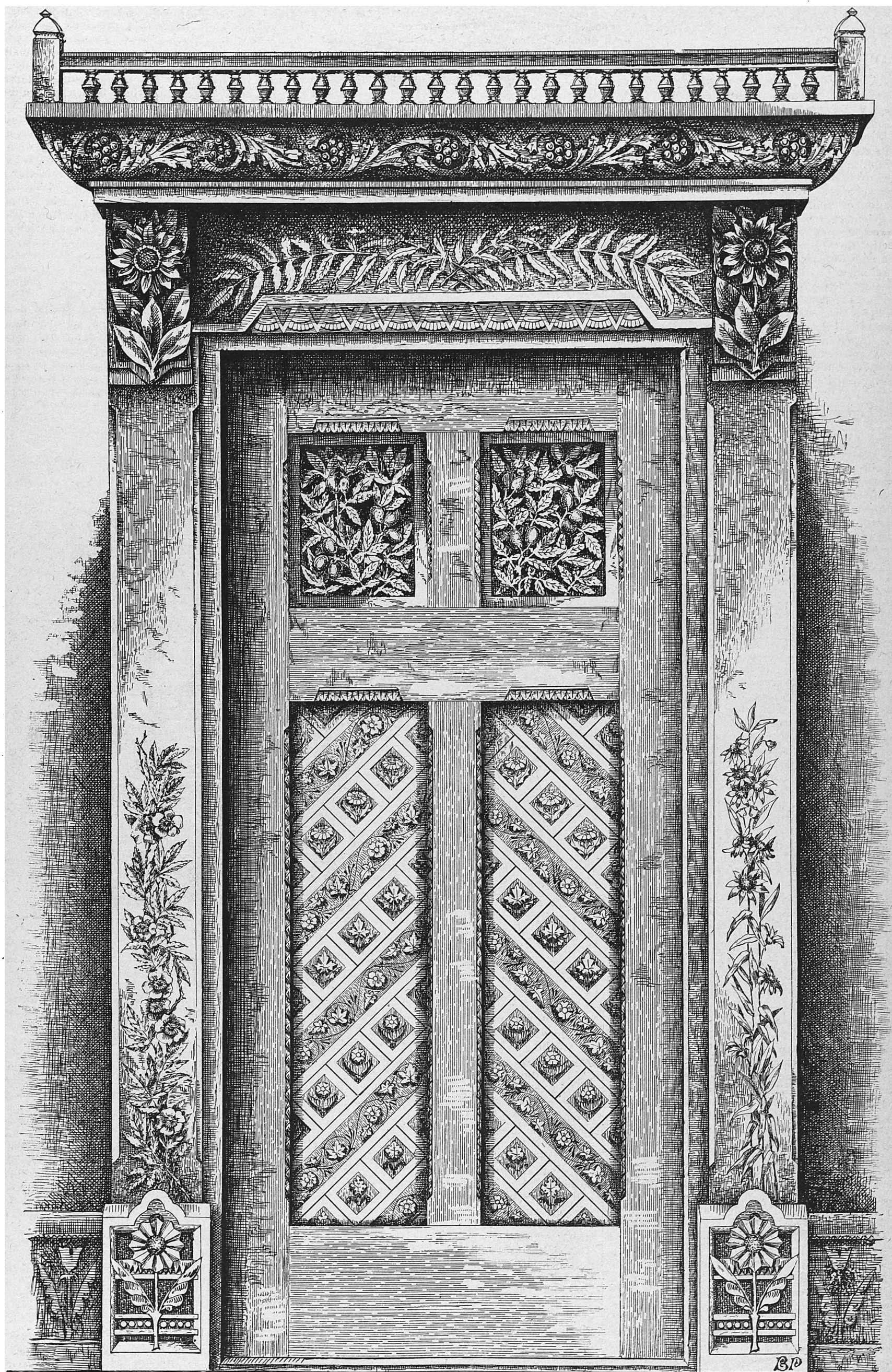
whole effect. A few selected with good taste will give much better satisfaction. If your rooms are used a good deal, have your adorning of materials that will bear usage, and leave delicate things for those who can replace them oftener. Haircloth and cane furniture are not very fashionable now, but if you are to have them about you a good many years without replacing them with new, they will look better at the end of ten years' wear than the cheap upholstered colored furniture, of which there is so much sold now, and with the addition of some fancy coverings, can be made to look very pretty. Tidies made of strips of cretonne, and strips of bright flannel, cashmere, or cloth alternated, and worked with silk where they are joined, and fringe at the lower end, make a very durable covering for a chair back;

"Spoils of Puck." The second is called "Dance of the Nymphs," and the third, "The Reproof," he describes as follows:

Imagine a long, low, swampy meadow land, high up in the picture, a long stretch of water perfectly still, with the reflection of the new crescent dancing upon its surface. Then a lily leaf and a yellow bud, on the leaf; and yet half in the water, is perched a green frog. Seated upon the stalk of the bud is a yellow-headed water nixie, with her fingers stuffed in her tiny pink ears, to keep out the din which the frog is making—sco'lding her offspring, who is seated on another and smaller leaf, some distance away, dabbling its long green legs in the gray silvery water, its dumpy neck encircled by a purple ribbon. The trees and grass grow rank at the water's edge, and over all, the mellow light of the newly-born moon. These pictures will soon be exhibited at Lowell's Art Gallery as soon as they arrive.

Charles Sprague Pearce sends us photograph of his latest picture which is now on the ocean entitled "A Toiler of the Sea." The size is the same as his last year's Salon "La Prelude," lately exhibited at Lowell's gallery.

THE tops and other portions of silver ink-stands frequently become deeply discolored with ink, which is difficult to remove by ordinary means. It may, however, be completely eradicated by making a little chloride of lime into a paste with water, and rubbing it upon the stains.



SITTING-ROOM DOOR AND CASING. DESIGNED BY BENN PITMAN; CARVED BY STUDENTS OF THE SCHOOL OF DESIGN, CINCINNATI.